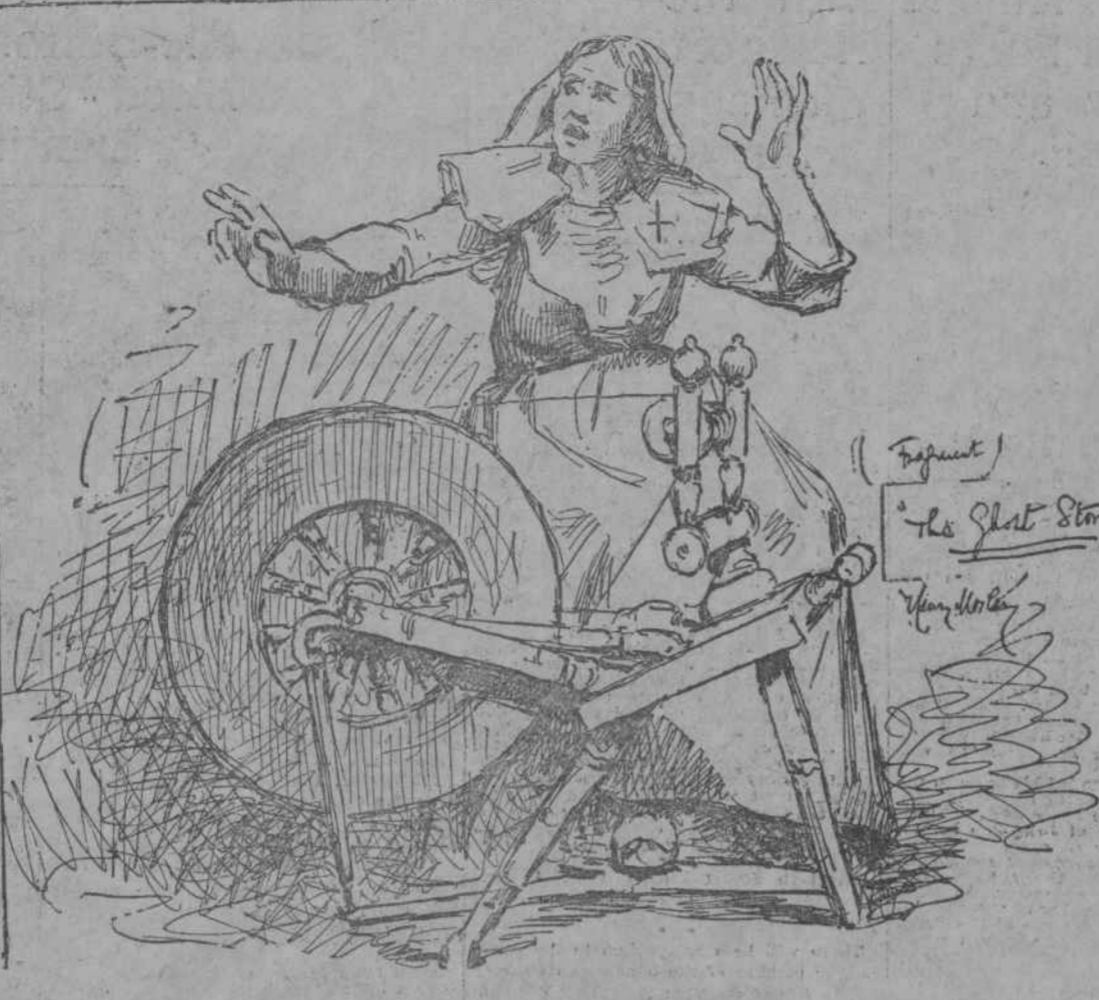


Notable Pictures at the Spring Exhibition of the Academy of Design.

THESE PEN AND INK REPRODUCTIONS WERE MADE BY THE ARTISTS THEMSELVES FOR THE SUNDAY JOURNAL.



"I TOLD YOU SO."



"The Ghost Story"
Henry Mosler



Louis Paul Dessar

LOUISE



EARLY START TO MARKET, LOWLANDS, HOLLAND.



EVENING.

A. J. VAN ALER



"Misty and Moist"
J. Francis Murphy

SURE SNAKE BITE CURE.

Here's an Indian Remedy for the Poison of the American Rat-snakel.

Editor of the Sunday Journal:
On reading the interesting article in your Sunday issue of March 1 concerning the poison of venomous snakes, I am prompted to make known to your readers the fact that in this place there is a simple, speedy and certain cure for the bite of that most poisonous of all reptiles, the American rat-snakel.

It has been in use here for one hundred years, and for forty-five years to my certain knowledge has been freely made known to all who cared to inquire concerning it. In all that time, though used in dozens of cases, there has not been a single failure upon either man or beast. This fact can be substantiated if required by the affidavits of all the old residents of this place. Only last summer a very serious case of snake bite was cured with it in the adjoining town of Hancock.

Among the first settlers here was Joseph

Geer. At that time, 1735, there lived on the Pennsylvania River a half-breed Delaware Indian, named John Johnson, who knew a simple, effective and speedy cure for the bite of a rattlesnake. The country was then so thoroughly infested with these reptiles that they were a constant source of danger, not only to the stock of the settlers, but to them also. No person was safe in stepping outside his door after dark without a light, for at any moment he might tread upon or near one of these pests and receive its venomous fangs in his person.

Geer naturally became anxious to learn the remedy, and to that end took especial pains to keep on good terms with the Indian, and gain his confidence. But to all attempts to induce him to reveal the secret there was a simple, positive refusal, the excuse given being that if any of his tribe should find he had told the remedy to a white man he would be killed. But in this case, as in hundreds of others with his race, his love for fire-water and the cupidity of the white man were too great for his secretiveness.

Johnson would have periodically drunk, and when about to go on one of these, or arrange with his craving for whiskey he would let a rattlesnake bite him for a quart of it. But he would cure himself before drinking the liquor, claiming, as do those who use the remedy now, that liquor

impedes the operation of the principal ingredients in it. In no case will death occur if the properties of the poison are taken before the poison reaches the veins.

In the original Indian cure, a root was used upon the wound, but as it was not always easily found, the salt and indigo came to take its place, appearing the cure more fully as well.

J. D. LEGG,
Long Eddy, N. Y., March 14.

A NEW WATER BICYCLE.

This One Can Go on Land as Well as Lake or River and Will Not Overturn.

A unique land and water vehicle has been invented, the construction of which a canoe-shaped boat prepared by a patent arrangement enters. The inventor is T. J. Olsen and his creation is a combined boat and cycling machine.

It is an odd looking vehicle. The land mechanism consists of three wheels. They are arranged in the usual tricycle form. A slight difference comes in, however, in

THE exhibition of the National Academy of Design, which opened on Thursday, was of peculiar interest to the artistic world, because it marked another step forward in the path which this institution has entered since it was stirred from its lethargy and hidebound conservatism by the young and vigorous Society of Fine Arts.

The academy is indeed moving swiftly on the right road. It welcomes youth, originality and strength. So greatly has it been stirred itself that some critics have even accused it of too much radicalism; but that is carping. Artists and public may be assured that they will find in this exhibition much that is worthy of serious attention and little that is not interesting.

The Sunday Journal has obtained sketches of a few of the most notable works in the exhibition. These will show to some extent the quality and range of the artists who have contributed to it.

"The Ghost Story" by Henry Mosler, is one of the strongest of these works. It depicts a hard featured old woman, sitting by a spinning wheel, which she has deserted for the time to tell a ghost story. She evidently believes what she is telling, for her own features are drawn with excitement, and her hands are raised in an eloquent gesture. We feel that she is not only telling a good story but that she telling it well. We can imagine the eager, half-frightened expression of the girls and children, whom we do not see, but whom we know must be listening to her.

Mr. Mosler is an American painter who has had much success in Europe. One of his pictures has been purchased by the French Government and hung in the gallery of the Louvre, a very rare distinction for a foreigner.

Mr. William H. Howe has three pictures, the most important of which is entitled "Early Start to Market, Lowlands, Holland." A number of cattle are being driven to market by a stolid peasant in the cold, gray light of the early morning.

The figures of the man and the cattle are strongly drawn. The animals look sad and cold, and the man as uncomfortable as long usage in getting up early will permit him to be. It is an eloquent reminder to stay in bed at such an hour of the morning, but we are forced to acknowledge that it was well that the artist should rise early occasionally in order that he might learn to render the atmosphere so admirably.

The picture is filled with that cold, gray light, which has fallen on the eyes of all of us at times, though seldom, it is to be feared, in the country. This light makes the eyeballs feel dry, and the wanderer yearns to shelter himself in some dimly darkness, under the bed clothes, for preference. But it is the proper time for cattle to be up and on their way to be slaughtered.

This picture was shown at the Salon of 1888, and received a gold medal. It also received gold medals in London in 1889, in Chicago in 1893, in San Francisco in 1894, and in Atlanta in 1895.

Mr. Howe's two other pictures in the Academy are small. The subject of one is a young Holland bull and of the other three young heifers around a tub.

Another attractive work is "Evening" by A. E. Van Aler. The artist is a promising impressionist. The shades of evening have fallen on his canvas. It is the time when nature becomes in sound and appearance quiet and restful after a day of unceasing noise and activity. The grays and purples of this landscape are so harmonious that they make a poem in color.

Robert C. Minor, whose picture is also reproduced here, is an artist who has caught the spirit of American nature. His Connecticut landscapes have already gained him a reputation.

"Louise," a portrait of a girl, by Louis Paul Dessar, is very simple and natural. It is a harmony of grays and blues. It represents a young peasant girl engaged in the prosaic but agreeable occupation of eating soup out of a bowl. She stands against a gray wall, near a small stove, which reflects a slight but warm fire-light on the floor.

"I Told You So," by L. M. Rosenberg, is a study of an old man and a small girl. The old man is weak and reminiscent, and sits in a chair. The little girl has evidently been to some trouble and has been telling him about it. Out of the wealth of his experience he says "I told you so."

That distinguished and veteran landscape painter, J. Francis Murphy, exhibits a picture which he aptly calls "Misty and Moist." It is a river scene full of sad and malistic. One catches himself for his melancholy and gloom when looking at it, and the thought of a quiet and a large glass of whiskey will set on the mind are long.

These are a few of the

retitled National Academy offers us. The whole collection gives us ground for hoping that this institution will take its proper part in making New York a great artistic metropolis, a worthy rival in the Western hemisphere of the great city of Paris.

The academy has under consideration a plan to give up the sham Venetian palace in East Twenty-third street, and occupy a handsome building in West Fifty-seventh street, adjoining the gallery of the Society of Fine Arts. It is understood that Mr. Cornelius Vanderbilt will provide the site on very reasonable terms.

New York has already art schools which are an attraction to the whole country. It is urged that they should be unified and endowed and assured of professors of the highest artistic rank. Prizes should also be offered, through public or private generosity, which would be such an incentive to the students as are the Prix de Rome and countless other prizes in Paris. A great national academy would be a worthy end to which the students could look forward, and might prevent the clearest of them from seeking success abroad.

EATING AN ELEPHANT.

It Might Be Difficult All at Once, but the Big Beast is a Fairly Good Article of Food.

The flesh of the elephant is eaten in its entirety by several of the African tribes. A detail of the process of butchering the animal is not pleasant reading. The tools used are the assegai and hatchets. The rough outer skin is first removed in large sheets. Beneath this is a sub-cuticle, a pliable membrane, from which the natives make water skins.

The elephant yields large quantities of fat, used in cooking their sun-dried blitong, or dried strips of the elephant's flesh, and also in the preparation of vegetables. African experts of the Caucasian race agree that one part of the elephant's carcass, when properly cooked, is a succulent dish that will regale the most delicate taste. This part, very strangely, is the first joint of the leg below the knee, which one would suppose to be the toughest portion of the animal.

To prepare the joint, a hole three feet deep is dug in the earth and the sides of it are lined hard by means of large live coals. Most of the coals are then taken out and the elephant's foot is placed in the crude oven. The whole is then filled with dirt, tightly packed, and a blazing fire is built on which is kept replenished for three

feet is thus evenly baked, and when instead of strong, tough meat above, it is gelatinous consistency that may be cut with a spoon. The Kaffirs esteem it a great luxury and a feast on elephant is the occasion of a merry that suggests the possum feasts of Iowa in the South.